

Proxecto
Fundación
Benito
Losada



Daniel Díaz Trigo

Possessions to an oblivion

1st Award Galicia of Contemporary Photography

Daniel Díaz Trigo

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Possessions to an oblivion

2013

Coordinator of the Official Section of Outono Fotográfico

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Sponsors

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Sponsors

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a Of the Photographies of the author

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The 1st Award Galicia of Contemporary Photography is endowed with 16 240 euros provided as follows: 10,000 euros* from the First Vice-Presidency of the Council of Lugo and 6.240 euros by the General Secretariat of Culture of the Ministry of Culture, Education and University of the Government of Galicia. *Under the agreement for the creation of the Prize, Difusora de Letras, Artes e Ideas contributed with 10,000 euros of its editorial fund in books.

The “Premio Galicia de Fotografía Contemporánea” (Award Galicia of Contemporary Photography) was born with the clear objective of promoting new creations in the contemporary language in this artistic discipline and with the ambition to create a contest in which the dissemination of ones work is the key to motivation.

The result of this updated proposal on the long path of the *Outono Fotográfico* arises this publication, which includes the winning work of the first edition of the competition in which was awarded the artist Daniel Díaz Trigo from Lugo; a conceptual work between experimentation and memory that the author offers us in the context of our contemporary times.

As it is shown in the following pages, as well as an important part of the works presented in this first edition, the development of the new codes of expression is based on a dialogue in positions of cutting edge, able to make us feel the essence of our tradition, moving us, in this case, to the identity of the Terra Chá -territory with which Díaz Trigo feels indebted- as an immutable part that remains after everything else changes.

This spirit, coupled with the expressive quality of the images, responds to that evo-

cative power of emotions that gives meaning to art in general and photography art in particular. For that we present with satisfaction and pride this book that, through its photographs, shows us our values as a contribution estimated to the current ways of our culture, built from the creation of new languages.

To be present in these pages is a guarantee of an aesthetic quality and of an authenticity that mark the work of a truly artistic creator. Daniel Díaz Trigo succeeded. Congratulations to him and the finalists Romay and Jose R. López Antón Losada, and to all who participated in this initiative with highly valued projects that contribute to explore new perspectives in this artistic discipline.

Xesús Vázquez Abad

Minister of Culture,
Education and University
Xunta de Galicia

Possessions to an oblivion is an individual and collective trip, an intimate journey in the fogs of the Terra Chá that leads us to sink deeper roots in the personal memory and even beyond, in the history and the dreams of a region and its people. The author, with his photographic and poetic proposal, guides us by the ways of the Terra Chá trying to softly and magically bring us to “voices that are not heard”, to “silences no longer remembered”, as the artist suggests with accurate words.

The project of the artist from the Terra Chá, Daniel Díaz Trigo, (photographer, drawer, painter, graphic illustrator...) is the result of a reflective and delayed work, while full of passion, about the author’s own territory, his childhood and his more personal memories. The result is an artistic brilliance and of a conceptual consistency that haunts and thrills.

The personal references are made collective and acquire a territorial dimension that leads us from the familiar to the universal, through the history of the region and the history of Galicia. Some references that relate to the four primary areas of the Terra Chá and its history in the twentieth century:

the airfield in Rozas; the colonization, a project of the Franco regime to settle in that territory a hundred and twenty families in the fifties; the communication towers in Arneiro and its role in World War II and the asylum at Castro with its full charge of social and individual relations and the appearance, as a central motif, of the enigmatic graffitis of Soengas.

We think Daniel Diaz Trigo is a fair Prize winner of the Award Galicia of Contemporary Photography due to the entity of his project, his conceptual approach, the cleaning and brilliance on the execution. His project was awarded in a call attended by contestants with a high artistic level from ten different countries. There is nothing more than to congratulate Daniel for his well deserved award and calmly contemplate the work contained in this publication; if we do so with open and clean eyes we will find on every page posts full of symbolism and memory and it may even be possible to hear lucid voices from among the mists of the Plain.

Mario Outeiro Iglesias

Deputy Delegate of Culture and Tourism
of the Council of Lugo

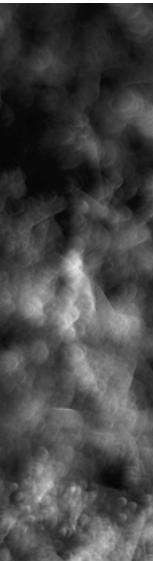
Possesions to an oblivion

THE COUNTRYSIDE

I travel the same path my father did forty years ago. It was a shortcut between his home and my mother's through *The Country*. Now it's useless, I know, and I can not think of any question. I watch in silence and it seems that they have always being there: the roads, *The Countryside*, the photos and my parents.

I should not worry.

We do not have time to remember, to look back and become salt silver blurred pictures, like them, and keep being, even if it is inaccurate, as the paths that no one uses.











THE COLONIZATION

“The Colonization at first was a mystery...” so began his story Dionisio, my grandfather’s brother, a settler in Castro Ribeiras of Lea. The first picture I drew was of a man in the twilight of the immense Plain, in a track recently



opened, returning home alone with a cow by the rope. Neither would be his in years and he had no idea of how they would get ahead. He talked and talked about the additional cost of favors, of the injustice in the distribution of the common and of this country that invented a provisional future and keeps doing the same. I stay with cabbages. Yes, with those they went get in Betanzos in a tractor the night before the Caudillo came to visit the pilot house.

They looked fresh in the wasteland like the white houses of Costa Moura.





A conquest by the slowness

Ângela Mendes Ferreira

Curator

Diretor of the Encontros da Imagem | Braga | Portugal

[www.encontrosdaimagem.com]

Whenever we write about photography we have an [almost] impossible mission to transform them into words and make the silence to vibrate. Much of the contemporary photographic discourse became an abyss to see what's on the picture and many authors repeated *ad finitum* what they consider a 'fatigue image', just stopping to look. However, it is urgent to see the photographic act not as an abstract gesture of detachment and transcendence, but as a way of acting in life, of producing variability, cracks, generate displacements.

The work of Díaz Trigo, winner of the very first edition of the Award Galicia, which I am proud to describe, is replete with a slowness we had forgotten long ago.

Daniel Díaz Trigo gives the mot for a prestigious award, winning thereby a safe territory, that allows to guess the nobility of a bright mark on the history of the *Outono Fotográfico*.

A well-there for the Festival that fights for the enrichment of Visual Arts and

the consolidated way it has contributed to the dissemination of the photographic creators of merit and worthy of a push to strengthen their work.

POSESSIONS TO AN OBLIVION hangs in an interesting balance between trying to reference the real, so innate to the birth of photography, and the plasticity and conceptualization that the photographic medium reached in the visual arts.

Throughout the various chapters, the author wanders through the recent history of a territory, through which one can follow the historical facts that Europe underwent in the last century revealing in an intimate way his family history.

The archive of Díaz Trigo is the guardian of the incompleteness of dreams waiting for the desire to return. Recoverable images, resting fragments of life, expect that the unconformity with the past turn the incomplete into a unit of possible paths.

There is in this project a strong tendency to represent the landscapes and the spaces that the author reveals in chapters, in the form of a chronic: *the countryside, the colonization, the towers of Arneiro and the madhouse*, are subjects peering into a moment of poetic turning and aesthetic of photography. Therefore, it is considered a prominent portfolio, of a visionary author in the form of seeing, slow and desired.

At a time when it is reached an enormous euphoria in manufacturing images never known before, the project of Daniel Díaz Trigo is an awakening to see, but it has a dimension that fits very little in the realm of the visible, before the sensible, filled by the sublime touch of the passage of time, and its eternity.

In this type of photography, the most attentive spectator realizes not only the presence of the photographed reality, but rather the presence of photography itself, which is the main artifact of the constitution of reality.

The intimate discourse of Daniel Díaz Trigo passes through the representations

of affective landscape, whose images try to emphasize the unique essence of memory through a built aesthetics and strong expressive content of panoramic photomontages which require a slow and careful reading.

Overshadowed by nostalgia and dreamlike and literary fragments of images, the project causes an unexpected strangeness imposing a compelling and idyllic drama of fictional documentation, wrapped in a current socio-cultural cloak that mirror the history of the territory.

In this show we feel the rescale of time turned into memory. At intervals, the author travels the world to find there the longer revelations. So much of what he lives there is worth by what he feels and what makes us feel.

Having a land is this: is having a place of planting and harvesting that you can not forget, everything else, however beautiful it may be, is a passage, is a disappearance.



Manuel Sendón

The opinions are the product of the own experiences and of the reflections on them. In this case they both are the product of my activity as a photographer and professor of photography at the Faculty of Fine Arts at Pontevedra, as of my activity as commissioner, in a special way of the experience of the *Fotobienal* of Vigo that I directed together with Xosé Luis Suárez Canal. From this perspective I thereby write these notes in case they can be useful for future projects.

Historically the competitions with their prizes were a catalyst for non-professional photography. Thereby, if we take a look at the history of photography in Galicia, we perceive that the intense activity of non-professional photography of the fifties and the first half of the sixties was realized primarily within the photographic associations, with contests as the catalyst, also called halls, and around them happened most of their activity¹. Photographic societies were created in every city in Galicia; in Vigo AFG in 1946, in A Coruña SFC in 1956, the AFFA in Ferrol in 1956, in Lugo AFLED in 1959, in Santiago de Compostela AFC in 1962, with different degrees of participation but all of them periodically summoned their contests, announced and commented in the newsletters they published. The magazine *Arte Fotográfico* (Photographic Art), the main reference then, also gave account of the contests he considered most relevant and marked the criteria that defined the interest of a photo, which was synonymous with *awardable*. The awards were not of great economic amount, but they determined the value of the images and the interest of the photographer. The importance of the competition was such that one could consider that the function of photography was to win contests. The competition used to

¹ On the amateur photography of this period, one can see: SENDÓN, Manuel: *Imáxes na penumbra. Fotografía afeccionada 1950-65*. Edicións Xerais. Vigo.1998.

Curator, director of the Grup of
Fotographic Research of the University of Vigo and of
the project Unpublished, co-director of the Centre of
Fotographic Studies

be accompanied by an exhibition in which participants showed their photographs or a selection of them when the number of competitors was very big. These samples were mainly visited by members of the photographic associations, being ultimately a very inbreeding world. Photography was conceived as a social activity. The images were considered individually and not within the context of the author’s work, being next to the photos of the other authors and not through monographic exhibitions.

The dynamics of the competitions led to a great uniformity. The technique was highly valued and the process carried out in the laboratory fundamental, they were imposed as essentials a wide gamma of grays, fine grade, focus on all the elements, a lack of moved items... rigid formal compositions defined by the traditional academic rules. The word composition with the lines of force and strengths was the most commonly used when analyzing an image. The theme was also very common among them, similar to traditional pictorial genres and in a very particular way, the landscapes with their lighting effects. The pictorial aesthetics dominated, it continued to be in force “The theme is nothing, the light is everything“ that was described half a century before by Misonne, to the point that a gray sky that was cloudless made the photography unsuccessful. This anchoring in the pictorial aesthetics, which had its peak in other countries in the last years of the nineteenth century and early twentieth, was enhanced by the situation of isolation in which we lived in Spain as a result of the dictatorial regime. The lack of freedom of speech made that they were not illustrated magazines like those existing in Europe and USA at that time, which channeled the photography that was generated at the time

and generated photography with another functionality.

This academic uniformity should not lead us to underestimate the work done by some of the photographers belonging to those groups, such as the extraordinary and vast collection of bromoils of Schmidt de las Heras², the images of Manuel García Ferrer or those by Raniero Fernández³, the most important driving force of the *Agrupación Fotográfica Gallega* (Photographic Association of Galicia) and its president during its period of splendor, author of a vast work that over time acquires value, but only exceptionally won awards. An exception was a first prize he won with a night of Berbés, an image without interest, while he did not even present others more valuable and more representative of his work, less pictorial and with more documentary references. It is significant to note that we now appreciate the work done outside the contests, which it does not constitute an exception since many of the winning images and much admired then we now consider worthless.

The dynamics of the halls and photographic associations was similar to the dynamics of the rest of the Spanish state. Moreover, the photography produced in the Photographic Association of Catalonia, which constituted a reference throughout the State and monopolized the prizes, was in the words of Ricard Terré “more academic and pompous, perhaps more boastful”⁴. Within this group came the answer to the picture based on the contests, the exhibition TMM (Terré, Miserachs and Masats) 1957 was based on a different concept that defined a different aesthetic and function for photography. Of particular significance was also the article “Salonism” published in *Arte Fotográfico* also in 1957 by Oriol Maspons, in which about contests he wrote: “[...] they stimulate the beginner; the comparison of his work with those of the initiated forces him to self-criticism automatically to plagiarism, and very fast, for little striving, he gets all the cups and medals”. The power of his criticism provoked his expulsion from the AFC in 1958. The group AFAL

born in Almería, to which belonged the four previously mentioned, brought together photographers that were critical. It claimed a photograph of human interest that distant from formalism and the mystification of the technique; against the specifically realized for contests it defended the professional photography which had a specific function; this led to some of its members to professionalize and to start working for magazines or to make advertising work, and to banish the term “artistic photography”. To Galicia came the positioning of AFAL through Terré, in touch with amateurs from Vigo throughout the fifties, and resident in the city since 1959. Terré stopped to contest, had a critical attitude against competitions and against the conceptions reigning in the photographic groups, including their inbreeding character. In fact when he exposed in Vigo in 1961 he made it out of the group. However Terré had an important relationship with the members of the AFG of Vigo, product of his friendship with the President Raniero Fernández leading to an interesting debate. Terré felt quite misunderstood and in the sixties he stopped doing photography until the mid-eighties when he came back to it with the same aesthetic conceptions.

The appearance of AFAL and the changes in society led to a change regarding the contests and to award the photos with high contrast, very marked grain... (technical features of the photographs of some of the members of AFAL) and even led to change the subject of the images. Although these formal and technical characteristics changed, the attitude of the contestants was still similar: produce images to be awarded. The true meaning that the picture had to AFAL had not been assimilated.

During the sixties society was changing and at the same time that the the Six-hundred and appliances arrived to the homes of the urban middle class, other hobbies arrived to take the place of photography. From the second half of the decade, the photographic activity decays as a result of the decline of the contests and the photographic groups lose their activity, except in Lugo that maintained it throughout that decade. In the

seventies the picture is similar. The AFLED from Lugo announces the *Folla do Carballo* (Oak Leaf) contest, which after its seventh edition in 1973, became a contest of series and not of individual photos as they all used to be. *Folla do Carballo* had an important projection and part of the juries were relevant photographers of the contests as a young Fontcuberta. In 1980 the AFLED, dependent on the government agency Education and Rest, integrates into the Photocinematographic Association Fonmiñá: an independent group formed by photographers of another generation.

In Spanish photography the seventies are characterized by the emergence of the magazine *Nueva lente* (new lens), in which none Galician photographer participates; in line with the groundbreaking spirit of the magazin, we could place Agra-Berride⁵, who exhibited in different cities of Galicia and out. I remember it got my attention when I saw it in 1978 in Ourense.

The eighties will mean a major change. At the start, the photographic picture was very different from the present one, photography was not considered as a medium for artistic creation and no one payed attention to its cultural dimension. Although the contests did not have the relevance of the fifties, it was still seen as a competitive activity and limited to the ability of a technical domain and to the possession of certain cameras and objectives. The young photographers, who at that time were experimenting with photography, we had not even defined our aesthetic horizons, but some of us at least had a clear cultural dimension of the medium and the need to reclaim it, and that meant establishing different strategies from those of previous years.

In the early eighties there was commercial photographic activity in the different cities but no connection between them. In Lugo, the activity of Fonmiñá; in Ferrol, the exhibition *Foto Ferrol* (1983) that features images of four photographers; in A Coruña, a large group of young photographers, some professionals and

other amateur photographers, create *Novos fotógrafos coruñeses*⁶ (new photographers from Coruña). This group does not have a defined aesthetic line and its members are young people wanting to work in photography but still without a photographic personality, that is why they choose as a way to project their incipient work a collective exhibition and not the competition. In these years two photo galleries appear, Photocopy, in A Coruña and Cuartoscuro (1982-84), in Ferrol. Their link with a parallel commercial activity allowed them to focus on the exhibitions, meaning that the sell of photographs was not decisive. Both run by photographers, the first by Luis Carré and second by Manuel Vilariño, have a short life and are the only experiments in this field registered in Galicia. In 1984 the Photographic Society of A Coruña is reconstituted; it will have a very short life and was not based on the organization of competitions as its predecessor.

In 1983 takes place the first edition of the *Outono Fotográfico* in Ourense, an annual festival that uninterruptedly maintains its activity from then to the present. Initially it limits its activity to the city of Ourense, but from 1989 extends it to other towns of the province, and in recent years to other Galician towns outside the province, currently even outside Galicia (it just presented an exhibition at the Museum of the Imagem in Braga). It is not possible to understand the *Outono Fotográfico* without the figure of Benito Losada, his enthusiasm and organizational capacity marked the festival until his death in 2011. Benito had no professional link with photography. He was director of the *Casa da Xuventude* (Youth House) and from there organized not only this but also much of the cultural activity of the city. The same role he played in the OF he played in the *Xornadas de Banda deseñada* (Days of Comic), which have now already 25 editions.

In the first editions the OF mainly focuses in

² KING, S. Carl: *Schmidt de las Heras. Fotografías 1944-1960*- Xunta de Galicia. 1999

³ KING, S. Carl: *Schmidt de las Heras. Fotografías 1944-1960*- Xunta de Galicia. 1999

⁴ *Imaxes na penumbra...*, páx. 244.

⁵ We could cite the group Imaxe to which they belonged, plus José Agra and Carlos Berride, Menchu Lamas and Antón Patiño. Lamas and Patiño used at the time the photographic image intervening it.

⁶ They realized two exhibitions in A Coruña, 1982 and 1984 moving the latter to Lugo and Madrid. They participated in at least one of these exhibitions: Xosé Abad, Xulio Correa, Vari Caramés, Xurxo Lobato, Xoñan Piñón, Juan Rodríguez, Manuel Vilariño... together with other photographers who later had no significant presence in exhibitions.

photographers from Ourense and subsequently incorporates showings of Galician photographers and itinerants of institutions from outside Galicia. The purpose of the *Outono* is the revitalization of photography in general, but it does not establish a defined strategy to do so, and it just adds existing initiatives and exhibitions. There are not criteria that determine the acceptance or exclusion of a proposal, all are accepted with pleasure, and the incorporation of new rooms and locations becomes an important goal in scheduling. Therefore it was not characterized by producing projects, but to get those presented by photographers or the itinerant of other institutions such as *Fundación Caixa Galicia*, *Caixanova* or the Catalanian *Fundación La Caixa*, and the photographic programming that the gallery Marisa Marimón held to coincide with the festival.

The *Centro de Estudos Fotográficos* (Center for Photographic Studies) also collaborates with OF. So in 2000, when the Department of Culture of Vigo turned down the offer to present the exhibition *A Imaxe e semellanza* (in the image and likeness) from Fran Herbello, Benito accepted it delighted, so that the exhibition and the book are presented for the first time in Ourense within the schedule of the OF. Other books in the collection of *Do Trínque as Formas de ser* (forms being), Andrea Back, *Historia dunha fotografía de xoguete* (History of a toy photograph), Mark Vilariño and *Mal de Corpo* (Evil Body), Fran Herbello, are also present, each one accompanied by an exhibition in different editions of the OF. There is also the historic photography exhibitions *Retratos da Costa da morte* (Portraits of the Costa da Morte) of Ramón Caamaño and Virxilio Vieitez, organized the first with Caixanova and the second with Caixa Galicia.

The intention of having all kinds of initiatives led him to not cast aside the dynamics of traditional contests. In the first two editions within their programming was the Photography Competition of the *Casa da Xuventude* (Youth House) and from 1985 the Certame Galego de Fotografía Xvenil (Young Photography Galician Contest), later called *Concurso Galego de Fotografía Xuventude* which lasts until 1999 and in 2000 replaced

by the *Certame Galego de Imaxe Artística Xuventude* until 2003.

In the last two years, after the death of Benito, Xosé Lois and Víctor Vázquez Nieves take charge of the festival, introducing some changes as the official section and the establishment of relationships with other festivals outside Galicia⁷. The biggest novelty is the creation, in this edition, of the *Premio Galicia de Fotografía Contemporánea* (Award Galicia of Contemporary Photography), designed to produce and disseminate a photographic project. As a result of exchanges with other established institutions that organize similar events it will travel, after its inauguration in Lugo, to other festivals which is interesting for the projection of the author.

In 1984 starts the *Fotobienal* of Vigo⁸ that breaks radically with the previous contest dynamics, claiming the intellectual dimension of photography. In the first edition sets out two goals: breaking the localist dynamics presenting an overview of the Galician photography of the moment, and drawing attention to the existence of a historical Galician photography that needs to be recovered, studied and disseminated⁹. In subsequent editions, all of them organized by the Center for Photographic Studies, without leaving the interest in Galician photography, it acquires an international dimension trying to establish a dialogue between the Galician photography and the universal contemporary one. *Fotobienal* responds to a specific curatorial proposal and the exhibitions it presents are own productions seldom bringing an already produced exhibition. This makes it different from most festivals. In each edition it produces a monographic exhibition on a historical Galician photographer¹⁰. Alongside this section, two

⁷ This year is shown *She loves me, she loves me not*, curated by Rui Prata and produced by Encontros da Imagem, Braga, and at the same time the Museo da Imagem of Braga gets *Don't look at my camera*, curated by Víctor Nieves.

⁸ The first edition of *Fotobienal* of Vigo was organized by the group *Canbranco*

⁹ The first edition of *Fotobienal* of Vigo was organized by the group *Canbranco*

¹⁰ Exhibition of the archive Pacheco, Archive Llanos, José Suárez, *Ksado*, Archive Sarabia, Raniero Fernández, Virxilio Vietez and Archive José María Massó.

other were maintained in all editions: *Vigovisións* and an exhibition of international character produced around a particular topic. The *Fotobienal* is not only interested in producing exhibitions but also in producing work, being the reason why *Vigovisións* is born, a project consisting of inviting photographers from different countries and very different aesthetic conceptions to work in the city, always including a Galician photographer. A total of 51 photographers participated, most of them very important names nowadays in contemporary photography¹¹, and *Vigovisións* was what really put Vigo in the map of international photography. Later, with the intention of giving more participation to Galician photographers, the sections *Bolsas* (Bags) was introduced in 1992 and in 1998 *Novas creacións* (new creations), dedicated to the young.

The Fotobienal chooses to worry about the consistency of the project rather than by its extension. The non-excessive dimension of the festival allows a direct contact with the photographers, which made it possible, with its budget, that Vigovisións reached a recognized dimension. Besides, it ended up turning the photographers who came to Vigo in ambassadors of their countries. As an anecdote I remember when Alfredo Jaar told us: “it is the first time that the person who invited me is who comes picking me up from the airport, has lunch with me, and is in the assembly. Please do not grow any more.”

Parallel to the Fotobienal, the *Centro de Estudos Fotográficos* (Center of Photographic Studies) conducted, from January 1985 to April 1991, the *Sala dos Peiraios* in Vigo, scheduling more than fifty exhibitions¹², and in 1991 and 1992 it scheduled a series of exhibitions in the house of the Arts of Vigo.

Shorter was the *Mostra Fotográfica* (photography showing) of Lugo, directed by Eduardo Ochoa, which

¹¹ Sebastião Salgado, Cristina García Rodero, Paul Graham, Gabrieli Basilico, John Davies, González Palma, Graciela Iturbide, Allan Sekula, Joan Fontcuberta, Joachim Schmid, Milagros de la Torre, Karen Knorr, Antoine D'Agata...

¹² In Sala dos Peiraios were exhibited among others: Bill Brandt, Álvarez Bravo, Joan Fontcuberta, Cristina García Rodero, Paul Graham,... historical Galician photographers like Manuel Ferrol or Ramón Caamaño and a big number of galician photographers of that period.

starts his career in 1988 with an exhibition of photographers from Lugo to, in later editions, acquire an international dimension and centered on a subject; in 1989 the landscape, in 1991 the portrate, and in its last edition in 1993, the architecture.

The *Outono Fotográfico* in Ourense, the *Fotobienal* in Vigo and the *Mostra Fotográfica* in Lugo, despite being different projects they cooperated with each other, as did the *Fotobienal* with the *Encontros da Fotografía* (Encounters of Photography) of Coimbra and in a very special way with the *Encontros da Imagem* (Meetings of the Image) in Braga. We need also to remember the photography magazine *40 x 50*, directed by José Abad, which publishes seven numbers between 1985 and 1989.

The photographic festivals and the dynamics they introduced probably were the most characteristic element of photography in the eighties and the nineties. During the eighties emerged initiatives all across the country: *Primavera Fotográfica* (Photographic Spring) in Catalonia (1982), *Jornades Fotográfiques* (Photographic Sessions) in Valencia (1984), *FOCO* in Madrid (1985)... The most important of these was undoubtedly the *Primavera*; most of the other, except for the *Fotobienal* do not last more than two or three editions. The festivals were usually organized by photographers and were primarily based on the voluntarism of the organizers, who usually had another profession, and the generosity of the contributors. The institutions usually acceded to fund them because they generally lacked of their own programming: festivals were not expensive and photographic exhibitions had and have a great public appeal. There were not centers where training on management in the art world could be learned, nor were any commissioners with a trajectory that could be a reference, so we self-touch the profession of commissioner from experience and commissioning and worrying to know projects from other places. In this regard we must emphasize the importance of the *Rencontres Internationales de la Photographie* (*International* Reencounters of Photography) in Arles, where we went a significant number of photographers, curators, editors,





VENTA
DE IMPOR

VILLAS
SANEADAS



[\[from page 39\]](#) gallery owners... These deficiencies determined that us photographers became curators, historians of photography, editors... Not only there was not training in the field of organization, there was not either centers where you could receive training in photography; in the studies of fine arts they paid not attention to photography, which explains why most of the photographers we come from other studies and not the ones related to the art.

Even in the USA, where photography has always had a very different consideration as it had been present in universities for decades, some important museums had departments of photography and there was a continuous photographic programming both in galleries and in museums, the appreciation that in the world of art was done about photography was very different from today. This meant you could count on the photographers you were interested in, exhibiting as a cover letter the previous programming, without budgetary constituting a problem. As an example, in 1990 in the *Fotobienal* we were able to expose the work of Nan Goldin, Allan Sekula, Martha Rosler, William Eggleston, William Christenberry... (to name a few Americans), whilst only paying the sending prize of a tube with the unmounted photographs in it, which was the way to send them then. We would then mount the frames reusing on many occasions the Passepartout from previous exhibitions. Today that it would be unthinkable and organize an exhibition with the work of any of them would be complicated and costly.

In the last years of the last century the situation of photography changes. In Galicia, regardless of the impact of events such as the *Fotobienal*, there are two important milestones in the nineties: the arrival of the Faculty of Fine Arts in 1990 and the beginning of the programing in the *CGAC* in 1994. Both will have a significant impact on photographic production. Photography enters the world of art to the point that in the early years of this century we can say, to some extent, that art became photographic.

The change of the coordinates of photography in the international arena, has important repercussions in the organization field. The formats, thought to be displayed

in museums and sold in the contemporary art galleries, notably increase, implying a brutal increase in transportation costs, very limited editions, difficulties to exhibit... The contemporary art centers offer other possibilities, have other infrastructure and budgets more consistent with the new situation. The festivals had lost much of their meaning; the claim made that gave them birth was achieved.

At the Center of Photographic Studies we were aware of that and in 1999 we projected the *Casa da Foto* (Picture House) as an institution with ongoing activity; it would be the update, the new coordinates, of the basic lines of the *Fotobienal*: the recovery of the Galician historical photography and the invigoration of the Galician contemporary photography, based on the production of projects and exhibitions that made it part of the discussion of the universal photography. Part of this meant to give a further boost to *Vigovisións* and to the projects of young people, leaving exhibitions as the central one of the *Fotobienal* to the institutions of contemporary art. It would also take charge of the dissemination of the photographic collection that was created as a result of the *Fotobienais*. The project was accepted at that time by the Councillor for Culture of Vigo, Carme Corbalán, and was working in the immediate start-up when because of the change of the Councillor everything came down and none of the successors showed the slightest interest in the project.

From our point of view the reformulation of the photographic activity should not mean the loss of sense of strictly photographic dynamics, which would act as a complement to other general contemporary art. In fact, in cities like London, Paris or Porto, putting three close examples, coexist centers exclusively dedicated to photography as the *Photographer's Gallery*, *Maison Européenne de la Photographie*, *Jeu de Paume* and the *Portuguese Center of Photography*, with centers of contemporary art where photography has an important presence. However, to this day in Galicia we have no center devoted to photography and we can say that there is neither in

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[from page 46] the State at least with the dimension that should correspond. We lose an important opportunity.

In 2000 takes place the last edition of the *Fotobienal*; the Department of Culture of Vigo has no interest in continuing with the project and we do not give battle to continue as we did in the previous edition, because, on one hand, we were tired of the administrative obstacles, and secondly because we believed that the *Fotobienal* had fulfilled its role and had to give way to other projects. Shortly after also disappears *Primaveira Fotográfica* of Catalonia. The new initiatives that arise in Galicia as *Revela* in Oleiros in 2005 and 2006, with the help of José Abad, focused on journalistic photography, have a very limited duration. In 2008 the *Fundación Caixa Galicia* presents *PhotoGalicia*, a franchise of *PhotoEspaña*, based in bringing exhibitions from Madrid and add a Galician one; because of the criticisms it just last that one edition. In the Spanish context *PhotoEspaña* exists since 1998, which has a broad business structure and no longer responds to the characteristics of the previous festivals, nor has, despite its high budget, a similar repercussion to that achieved by *Primaveira Fotográfica* when it existed. Time festival is passed.

When photographic festivals appear, they maintain a certain confrontation with traditional photographic competitions because of what they meant. I remember being invited to be part of a jury and not accepting, proposing other alternative activities. Over time this confrontation disappeared due to the no relevant impact of contests, however, every time I had the chance I proposed the alternative of a contest about projects to execute. On occasions the proposal was successful, as when I proposed the Nautical Club from Vigo to turn into a contest of projects the photo contest they were about to present to celebrate the centenary of the club in 2007. This dynamics of contests of projects was run by the Center for Photographic Studies as the project *Bolsas* in 1992, 1994, 1996 and 1998 within the *Fotobienal* in three calls of the *Bolsa* of Photo Creation (2003-2006) in collaboration with the Department of Education of

Santiago de Compostela and in two ocations by the *Museo do Mar* (Maritime Museum) of Vigo (2009-2010)¹³.

In recent years there are different prizes in Spain with significant endowments. In Galicia the most relevant was *Luis Ksado* convened in 1997 by the Provincial Council of A Coruña, with a good endowment and under the direction of Xurxo Lobato (9 editions so far), but in this case it is not a traditional photo contest but of works already performed. But here the highest incidence ones are the art contests aimed at young people. They are important because in addition to the cash prizes, too low in recent times, invigorate and get the works to be known, but also have the consequences of traditional contests: participants often produce based on the preferences they attribute to the members of the jury.

The award *Premio Galicia de Fotografía Contemporánea* promoted by the Foundation *Benito Losada* under the *Outono Fotográfico*, has the upside that is not based on choosing one or another photograph, but a project already conducted in this case, to spread it through the production of an exhibition and a publication. In current times is very interesting, so I can only wish it long life.

The first decade of the 21st century was characterized by the realization of a large number of projects and exhibitions at the art centers and rooms, which were built in all cities. The exhibition used to be accompanied by extensive catalogs and recorded a high presence of photographic work. In this second decade the art situation, photography in particular, has changed substantially: rooms were closed and centers and museums budgets have been reduced considerably, so they stopped producing projects and publications. These are times for another type of alternatives.

¹³ All these contests to carry out projects were accompanied by cash prizes for the author, the production of the work was assumed, a book with the project was published in the collection *Do Trínque* of the Center for Photographic Studies and the photographs went to the institution that sponsored the event. In the case of *Bolsas* the publication of a book was not included because at that time the collection *Do Trínque* did not exist, but they were included in the catalog of the *Fotobienal*. The project *Bolsas* produced projects of Vari Caramnés, Xosé Abad, Xurxo Lobato, Mar Caldas... and in *Bolsas* of Photographic Creation works as the first published by Victoria Diehl.





THE TOWERS OF ARNEIRO

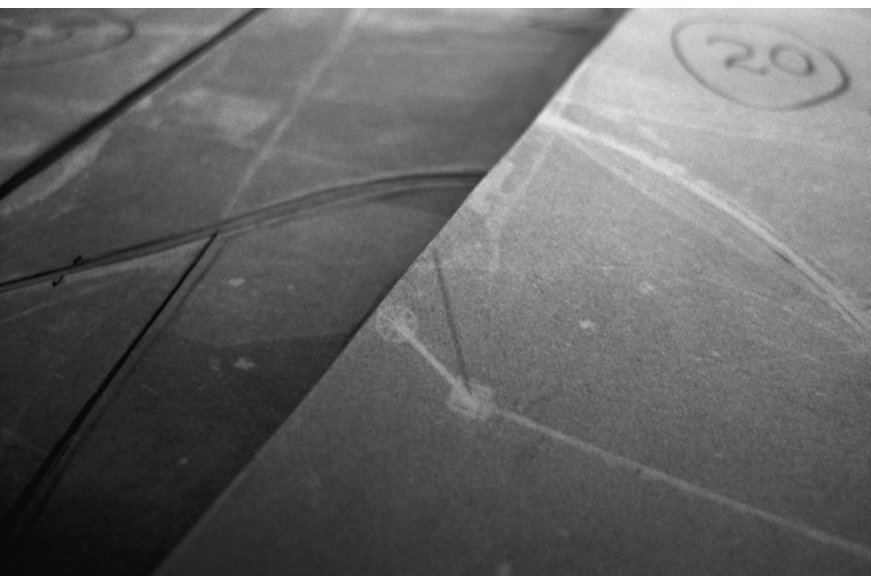
We inherit images, erased and rewritten words. Meanwhile something falls and we can do but little. I gather together the fragments upon the ruins and I think something is more than nothing. I should have answered that twenty years ago, when the teacher started asking:

-And you, why do you take pictures?

I could not have told him yet about my private garden full of dust and from which I would never come back. That I needed the camera to go up to the radio-beacon and see the plain as a calm sea. Add a look to the landscape of memory in little paper sailboats before their imminent wreck. And press the button, like a ritual, in the same place and moment where the words, the images and the things match. I answered the same way I would today:

- I do not know, the day I know, most likely I will stop taking them.















THE MADHOUSE

Nothing changes in the wall even though the pain brings it closer to the reason and you wake up sad and you feel that the sadness will never end.

Voids and walls that no longer close.

It only remains a mark:

a trace of the disease that was closed in there,

a scar,

a tattoo on the wall,

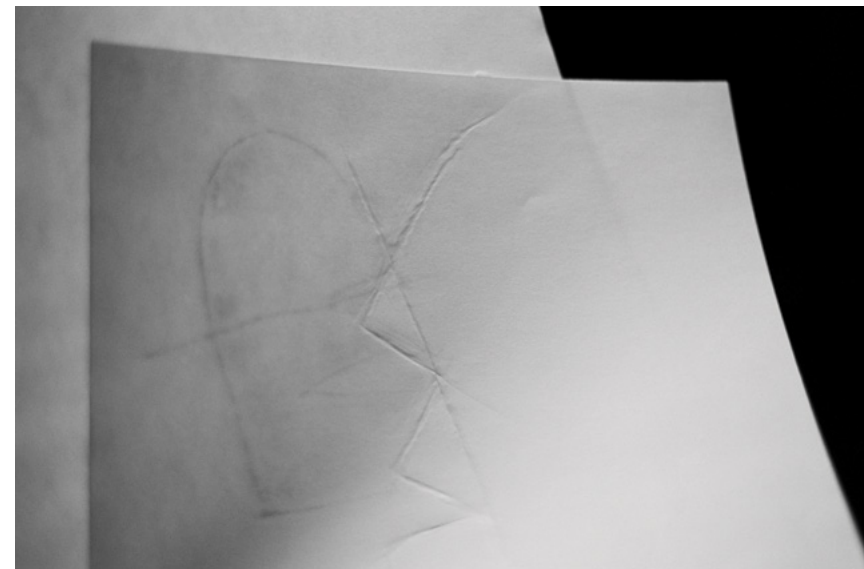
a footprint that is repeated,

drawn and cleaved on the wall in the Madhouse.

Until one day the precious pencil marks disappear.

And then nothing.

Written from *Porta blindada (The armored door)*. Margarita Ledo Andión, 1990



Vítor Nieves

Coordinator of the Galicia Award for Contemporary

Photography

Curator of the exhibition



The title of the project that gets the Galicia Award for Contemporary Photography in 2013, refers to the way Daniel Díaz Trigo works, and takes clues that help to understand the work. According to what the author says, “the project is a subjective trip to the personal and daily microcosm”, and a trip in a small territory, the Terra Chá of Lugo.

The day the jury met, despite the obvious difference in the conception of photography and the diversity in the training of its components¹, it was unanimously clear what the selected project was because it met the sought requirements for an award of this level, apart of being the better presented project. The award call was seconded by authors from 10 different countries, with projects of great quality, making hard to the jury to pick Antonio López Losada, Daniel Díaz Trigo and Jose Rodríguez Romy, as the three finalists.

In the case of Diaz Trigo, the Prize recognized him a long career as an artist, in photography, as well

¹ The jury was composed by Manuel Sendón, professor of photography at the Faculty of BB.AA. Pontevedra and co-director of the CEF; Manuel Vilarinho, State Prize of photography; Ángela Mendes Ferreira, Director of Encontros da Imagem; Xosé Lois Vázquez, Director of Outono Fotográfico; Víctor Nieves, Coordinator of the Official section of Outono Fotográfico and of the Galicia Award of Contemporary Photography, Incarna Lago, Manager of Museum Network in Lugo (representing the Council of Lugo) and Mercedes Gallego, Regional Head of Culture, Education and University in Ourense (representing the Xunta de Galicia). As secretary served Manuela Gallego, secretary of the Foundation Benito Losada.

as in painting or illustration, well known by his environment, and that it had already given fruit with several publications and the participation in various exhibitions. With the appointment of Daniel as Galicia Award for Contemporary Photography, a circle closes; since 31 years ago, a person from Lugo, Benito Losada, started a project called *Outono Fotográfico*, and today, another person from Lugo connects another, which, parallel to the festival, starts with the intention of lasting.

Possessions for an oblivion is a project in which Díaz Trigo has been working for more than seven years. In it he mixes the implicit documental weight since the birth of photography, with the plasticity and conceptuality that the mean achieved with its acceptance on the field of highest arts. The project aims to highlight a harmonious combination between collective and intimate memory, a leisurely stroll through the memories and forgetfulness, but also through his territory, enclosed in just a few miles. The author presents the results of the mania for collecting memories he materializes in photographic form so they do not suffer the abandonment in the personal memory, and in the collective and institutional imagination.

In the images the echoes of the intrahistory and the community words mixes, and claim to be a contribution to

the social construction of the past, suggesting another oblivion other than the neglect from the media or the institutions. Alternative format and language to provide of visibility and existence to a common territory, without making example, without headlines.

As for the shape, in the project coexist documentary style pictures with a plastic evocative of other times, with large panoramic of photomontages and images that mixed up with drawing and painting, and where reality is not documented because it never existed, but they intend to appropriate the memory of those who watch them so they become part of the personal documentary collection, and ultimately, of the memory.

The work of Díaz Trigo is full of “voices that can not be heard, of silence no longer remembered” as the author said in the opening of the exhibition. The work is divided into four chapters that work significant spaces that mapped the Terra Chá. In this way, over “The Countryside“, “The Colonization“, “The Towers of Arneiro“ and “The Madhouse“ it is hummed the recent history of the neighborhood of Lugo, through which we can follow the historical facts that suffered Europe over the last century, in an intimate way to the point of photographing a very close space, which also speaks of personal and family history.

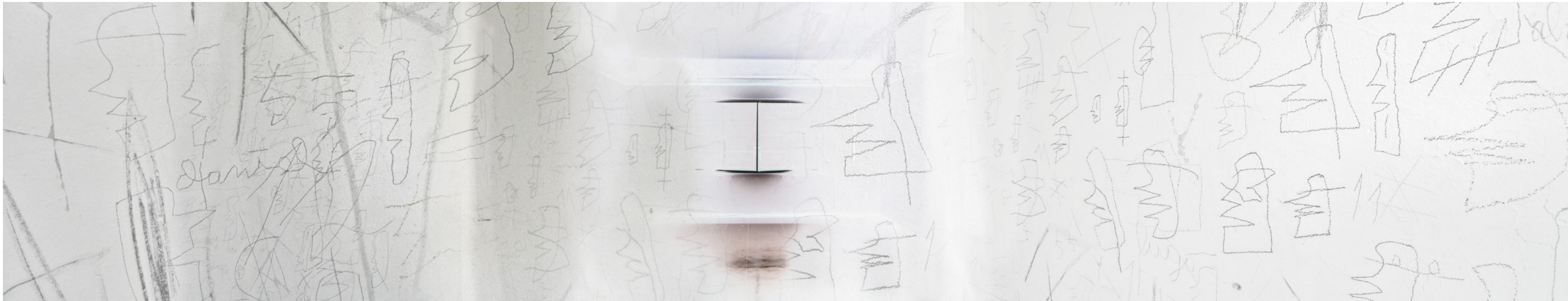
The Countryside. consists of photographs made in what was originally a military base, first and only airport in our Country until the construction of Lavacolla. In addition, The Countryside is one of the places that the author’s father had to go through to see the mother. A daily and familiar space to the author, as years later he would repeat what his parents did.

The Colonization, is the most extensive series on the project, and tries to document, with one real part and one not so much, the attempt of Franco dictatorship to populate the Terra Chá starting in the 50s. The Colonization was a very controversial project since its inception trying to create four populations for about 120 families starting from scratch. Almost 60 years later

still throws shadows and lights. The family of the author is also very linked to these spaces.

The towers of Arneiro. is the series made around the towers built by the Nazis on Terra Chá. This action calls into question the not involvement of the state led by the genocidal Francisco Franco in World War II, as it yields *de facto* to the German army the air traffic control of the northern third of the peninsula, and an entry to the European airspace. When this project was being done, the towers fell forever, although neglect was very referenced in the press of the time, nothing was done for the towers that are protected as heritage in other places.

The madhouse, is the shortest series and certainly the more conceptual one. It has been made with images from the stays of the author in what was the second detention center for the mentally ill in our Country, the one in Castro. In addition, this center also has a relationship with the family history of the author since his grandfather worked there over 20 years, time during which he established a special relationship with the inmates, that he knew how to transmit to the author himself, who, in some images includes Soengas drawings, one of the inmates. Today abandoned, The Madhouse was for many years a secluded and guarded place where people and their diseases were hidden from society.





Behinde time

Daniel Díaz Trigo



With what we write all precautions are few. We are reckless, and eventually we see words that were hidden among the others and we start to regret. What we talk leaks as sand in the shoes, while, at full speed, we are obsessed to build, to maintain a decent image of ourselves. We want to look better, less small and insignificant. Fortunately, there is always time to rest, let all follow its path and stop suddenly. Look to see what is left behind time, reduce it to the essential and understand it better than before.



Many times I thought I was wrong but I kept taking the camera and insisted to delay the moment, the end of the trip, the meeting with real life. The last year of university as Erasmus in Athens was a year I spent abandoned to the pass of life. I posessed my time without sacrificing a moment to achieve something else. I was no one among strangers, lost and dissolved in a world that I recognized as my home. Irresponsible spectator, I was only sure that the suspended time would eventually fall. *Transit*, Salamanca

1996.



Perhaps one should say anything because the words mixed up with everything,

with images, with time and with things. There is a Mondoñedo in the words

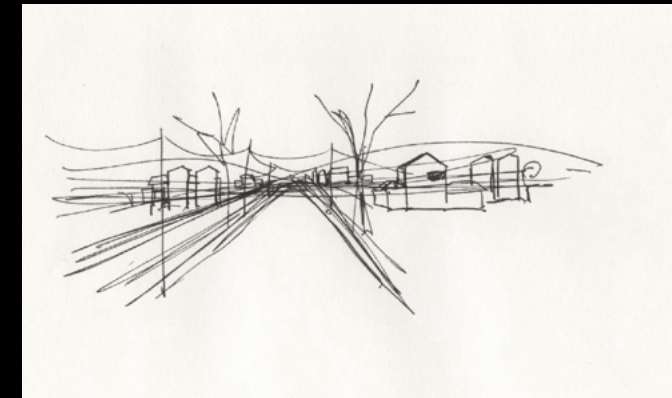
of Cunqueiro and a Merlin walking its streets in my photos. Twelve mirages

of a home where to tell another magic story a thousand more springs.

Mondoñedo and Other Stories, Mondoñedo 2006.



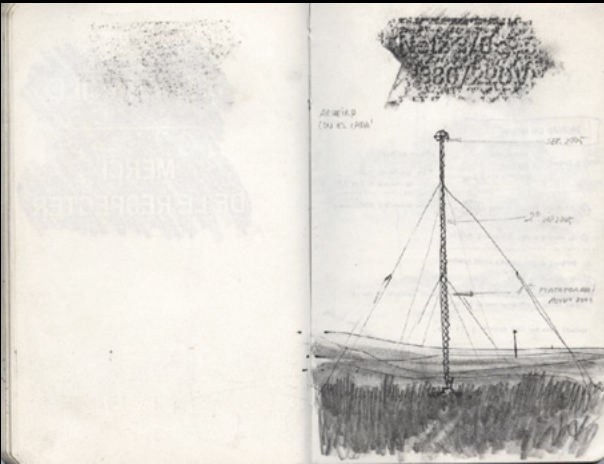
It seems that one should be clear about what to tell, and design a strategy to take pictures then. When I do so I get the feeling that the photos are already taken before touching the reality, that I learn little.



I prefer to start without thinking, wandering among things without seeking anything before hand, in a state of “altered attention” with the camera or the

pencil in my hand. I think it is important to stay a time in the place, merge with the space and make that experience last through the work. Extend the look, suspend it in time. Imagine the intimate relations of things and the times to which they belong.

These images I take or draw at the beginning are like the symptoms of a secret and possible knowledge. They are signs of other interrupted destinies. They have the irregular stitches that sew the lakes between the different strata of the archaeological landscape.



It is from this moment when I think, plan and start building the photomontage. Aware of the impossibility of

telling a single story. I try to condense in a space mainly photographic elements that come from places and

especially different times. This is when I put together all my resources to

show, mixed with the echoes of words, another reality, more elastic, richer

than the simple visual experience. With no guidance, without a particular

route. Something like an X-ray that makes visible anachronisms, contradic-

tions that each one must interpret with patience and imagination.

Possessions for an oblivion. Ourense 2014



Ready in Lugo 23 January 2014. The same day that died the grandfather Ángel of Castro and also, fifteen years before, the grandmother Josefa of Mondriz. The two also from Sanfiz and at ninety.

Ángel Daniel Díaz Trigo

Brief selection of texts of the project

THE COUNTRYSIDE

[text 1]

*The Terra Chá just is:
A village here, another overthere,
A thousand trees, shallow field.
A dark and tragic sky
Where the birds go flying.
The rest is loneliness.*

Manuel María. *Terra chá*. 1967

THE COLONIZATION

[text 7]

We can conclude, at least in Galicia, that the objectives were far from a comprehensive regional development since what was sought was simply to favor the local productive specialization, which put the agricultural sector in a position to serve the accumulation of capital out of it. In Colonization there is not a place for the son of the settler, there is no more land that the already allocated, nor it was tried to create a local industry starting from the marketing of agricultural products. To some extent, *Tierrallana* represents the ideal solution proposed by the regime on the time to the problem of rural underemployment: the colonization people evacuated almost automatically its demographic surpluses through emigration.

José María Cardesín Díaz. *Agrarian policy and transformation into the Galician agriculture: the Zone of Colonization* Terra Chá. (1954-1973)

THE TOWER OF ARNEIRO

[text 10]

One of the services provided by Spain more appreciated by the German control during the war were the radio stations operated jointly by the Luftwaffe and the *Ejército del Aire* (air force) in the northeast and southeast of the peninsula to be a guide in the German air navigation over the Atlantic.

In February and October 1943 the German Air Force introduced a novelty in navigation aids various streams of waves in the form of a directed beam. The 16 stations in charge of these emissions were denominated Sonnen and were situated in coastal areas from Norway to Spain. The No. 15, located in Lugo (43 ° 15'N7 ° 29'W) broadcasted its signal to 303 KCS since May 18, 1943. Thanks to these wireless signals the German pilots and their navigators (they were also used by submarines) could determine their position every two minutes with a margin of error between a third and a sixth of grade, allowing them to go far into the Atlantic, locate enemy ships and calculate their autonomy with great reliability. The two towers erected in Spain and operated by German personnel, continued active until the end of the war, when with the name of CONSOL ended at the hands of the Spanish *Ejército del Aire* (Air Force), that was until then just in charge of the security outside the premises.

Manuel Ros Agudo. *The secret war of Franco*. (1939-1945). 2002

THE MADHOUSE

[text 12]

When we entered the building it had already being emptied of the layers of memory of 58 years as the residential and rehabilitation center San Rafael. There was no furniture, clothes, documents, no machines, smells, noises, schedules, nor crazy nor sane people. We all saw a graphic that was repeated throughout the geometry of the dismantled building: tattoos or scars on the wall, a trail, somehow individual, of a determined way to occupy a place. Witness in the walls of the function and the space confined between them. A key to rebuilding our recent history and keeping it alive in the consciousness of posterity. A poetic value that awakens and activates feelings in our consciousness.

Daniel Díaz Trigo, 2012

This book came out of the press the Book Day,

April 23 of 2014.

It is number 1 of the book collection of photography

of the Festival Outono Fotográfico,

and we dedicate it to who was its creator

and director for 28 years

Benito Losada [1946 ~ 2011].